ENGRAVINGS

FROM RAPHAEL

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STUDIES FROM RAPHAEL.



A SERIES OF STUDIES

DESIGNED AND ENGRAVED AFTER

FIVE PAINTINGS BY RAPHAEL.

WITH HISTORICAL AND CRITICAL NOTES

COMPOSED BY

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MEMBER OF THE INSTITUTE OF FRANCE.

THE WORK DEDICATED TO HIS MAJESTY FERDINAND VII., KING OF SPAIN.

BY

THE CHEVALIER F. BONNEMAISON,

PAINTER.

American Edition.

REPRODUCED BY THE HELIOTYPE PROCESS.



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PREFACE TO THE AMERICAN EDITION.

THE five well-known paintings by Raphael, which are reproduced in these crayon studies, formed a part of the royal collection of Madrid which was *transferred* by the French army to Paris during the war which ended in 1813. At the close of the war they were reclaimed; and Bonnemaison, a French artist of eminence, was charged with their restoration and return. The paintings being upon wood, it was necessary to transfer some of them to canvas.

At this time Bonnemaison was permitted by the king of Spain to have these crayon studies made and engraved, employing the best artists and engravers in Paris for that purpose. The plates have undoubtedly been broken up, as it has been difficult for years to obtain a copy of the collection in Europe. There is one copy in the British Museum, and another in the library of the late Mr.

George Ticknor of Boston. The present reproduction is from a copy in the Tosti collection, placed in the Boston Public Library by the liberality of Mr. Thomas Gold Appleton, who purchased it at the death of Cardinal Tosti, and is published with Mr. Appleton's consent.

The reproductions in this edition have been made by the HELIOTYPE PROCESS; and the prints are about one-fifth the size of the original engravings.

The introduction and the critical notices of the paintings are by M. Emeric-David, and are translated without change from his original text.

INTRODUCTION.

THE History of Art had informed us that the palaces of the king of Spain contained several pictures by Raphael long before the events to which we owe our acquaintance with those which form the subject of the present work. But it was difficult, outside of the states of His Catholic Majesty, to form an exact idea of the merits of this precious collection. Vasari, who has cited the Virgin called "of the Fish," and the "Bearing of the Cross," has made no mention of the "Visitation," or of the Holy Family called "The Pearl;" and the few engravings executed after these different master-pieces give us only very imperfect imitations of them.

The removal of the five pictures, of which France was for some time the depository, contributed to give them greater celebrity. Carried to Paris in the year 1813, towards the close of the war, they were received with the delight and admiration due to their rare

beauty: we might almost say that they became the object of a universal adoration.

Restorations, recognized as indispensable, and effected with the greatest care, effaced the slightest traces of the alteration time had wrought in them; and, to quote the expression of the competent judges whose duty it was to make an examination of the pictures both before and after the work, these restorations assured to them a "new life."

In our day, faithful engravings reproduce their characteristics; and by this means the friends of art in every country can join their homage to that of Spain and France.

One of the five pictures appears to have been finished by Giulio Romano. The authenticity of the others cannot be contested. Evidences of all kinds come to the aid of criticism on this point, even if we could fail to recognize the hand of the master. They all date from the period when, enlightened by the study of the antique, and stimulated by the success of Michael Angelo, Raphael joins to the grace and truth which are natural to him that grandeur restored to art by his skilful rival, and offers to our admiration the style called his third manner.

There is no one of the qualities tending to confer honor upon the great painter which is not manifested in an eminent degree in these master-pieces; and no one of the principal rules of art, the most happy application of which is not to be here admired. If we

direct our attention to the choice of forms, we recognize the unvarying principles of Raphael's style, — that love of truth which aspires to please only by touching us; that noble taste, refined and delicate, which gives to every thing as much dignity as grace; that sure tact which suits the exterior of the personages to their rank and moral character, as also to the *rôle* which they fill in the painted drama. If we confine ourselves more particularly to the *relief* of the figures, we find that skilful drawing, those graceful contours, those lines at once accurate and soft, which make all the works of this great master so many excellent models for study. The exact truth and richness of coloring, the spiritedness of touch, the variety of treatment, have almost as much claim to our admiration as the beauty of the types and the accuracy of the design. In a word, we recognize in all the divisions of art the privileged being, the sublime painter, to whom no sort of perfection was foreign whenever he wished to attain it.

The coloring of the "Visitation" for its animation, that of "the Pearl" for its delicacy, that of the Virgin "of the Fish" for its magnificence and harmony, bear witness that the master's hand itself executed these works, either entirely or almost entirely; and, if the execution of the "Bearing of the Cross" shows a few inequalities, the frankness and vigor of the pencil in the principal figures class this picture, in this respect at least, among the most finished productions of modern art.

But in these beautiful works, as in all those of Raphael, what

most completely charms the soul, what moves, penetrates, transports, and carries all suffrages, is the multitude of lofty or *naïve* thoughts, the vehement, or, more frequently, tender and gentle affections, which, multiplied in a single picture, and sometimes combined in the expression of the features of a single person, impress upon us the idea of a superhuman and truly divine nature. The face of the Virgin and that of Elizabeth in the "Visitation;" those of the young Tobias, the angel, the infant Jesus, and the Queen of Heaven, in the picture called the Virgin "of the Fish;" the head of Mary, that of the Magdalen, and finally that of the Saviour in the "Bearing of the Cross,"—suffice to show, in this beautiful department of painting, all the depth of the genius of the prince of the Roman school; and we shall not be accused of exaggeration if we add that this picture of the Saviour—a creation above all praise—has, so to speak, extended the limits of art.

We will not compare these paintings with other of Raphael's productions. The judgment of France, as well as that of Rome, might be suspected. These are questions upon which public opinion alone has the right to pronounce, and which, perhaps, that supreme arbiter will always leave undecided.

THE VISITATION.



THE VISITATION.

[Size of painting 5 × 6½ feet; transferred from wood to canvas.]

THE Visitation is, of all the subjects which the history of the New Testament offers to the painter, the least dramatic, and, consequently, the least adapted for representation in a picture. Led into opposite extremes, both equally to be condemned, the great masters have, for the most part, failed before the difficulties which it presents. Sometimes the want of expression and the barrenness of the scene show all the coldness of the subject; sometimes superfluous accessories fatigue the eye without rendering the action clearer or more interesting. Almost always ample draperies conceal the holy burdens of Mary and Elisabeth, — a fatal fault, which the love of beautiful outlines does not excuse. The fact which ought to be painted is that which the artist seems to have feared to express.

Raphael, simple and true, does not fatigue us with a pompous display, and leaves nothing to be desired which can touch the heart and ennoble his subject. He reduces the action to the simple



exposition of the Gospel; but such is the accuracy, such the justice, of expression, that in this simplicity, carried to the last possible extreme, all the holiness of the personages is disclosed, all the sublimity of the mystery manifested.

Having departed from Nazareth, after the miracle of the Conception, the Virgin has come to the hilly country towards the city of Judea to visit Elisabeth, her cousin, who for almost nine months has borne the *precursor* in her womb. Elisabeth has left her dwelling to go meet Mary, and they encounter each other on the banks of the Jordan. Hastening eagerly forward, they have become separated from their companions. They alone compose the scene; but each is visibly laden with the pledge promised to the nations, and their state attracts the principal attention of the spectator, as it appears the chief cause of the emotion felt by both. At their first meeting they have given each other their right hands. Elisabeth places her left arm about Mary's waist, in order to embrace her; and by the most speaking look, while slightly bending her head, she expresses to her young relative her deep affection, her joy, and her religious reverence. In this disposition of the group, one of the two holy women plainly shows the bosom in which reposes the Saviour of the world; and the other partially covers with her right arm the simple mortal who is one day to say of his Master, "I am not worthy to unloose the latchet of his shoes."

Awed by her mysterious condition, Mary rests her left hand upon her bosom, and casts down her eyes. Her embarrassment and innocence are alike painted upon her face. She is not more than fifteen or sixteen years of age. The drooping of her long dark



lashes makes more evident the expression of her modesty. Her delicate features are drawn with as much accuracy as grace. The golden braids of her hair, which relieve the brilliancy of her complexion, form a knot above her head, after the fashion of the virgins of antiquity, and then are rolled into a cluster inclining towards the neck. Her four-sided *pallium*, a garment in use among the Hebrews and the Greeks of Asia, is knotted upon her left shoulder, as is also that of Elisabeth, for convenience in walking. Elisabeth, seen in profile, excites our admiration for features which time has furrowed without having impaired their majesty. Her foot, like her face, preserves the essential and incorruptible elements of beauty. A veil of different colors, lying in folds about her head, forms her modest head-dress. Thus in the features and in the action of the two personages are reproduced all the interesting circumstances of the subject; thus in two figures are expressed all the sentiments that painting can portray: a single group impresses upon our mind the idea of the immaculate conception of Christ, and his approaching birth, of his grandeur, and of the homage which will be rendered to his name.

If it were ever permissible to resort to an incidental scene, and even to anticipate the future in order to elucidate any thing which the painted drama has left obscure or equivocal, it were doubtless in a mystical subject, the meaning of which can only be fully apprehended by the knowledge of the predictions which are connected with it and the events about to follow. Skilfully availing himself of this resource, Raphael has here placed the prophecies *in action.* In the background, on the banks of the Jordan, St. John is seen,

baptizing the Messiah; and in the heavens appears the Eternal, upheld by two angels, sending down the dove upon his Son. This mysterious vision gives character to the two personages of the principal action: the portrayal of the future completes the interpretation of the present.

The sharp firmness of the coloring corresponds to the accuracy of the expression. The touch, vigorous and delicate, renders with the same spirit the full contours of youth, the wrinkles of mature age. The tone of the landscape, slightly "azured," a little too uniform, but clear, delicate, and vaporous, sustains and shows the figures to advantage. The *ensemble* has depth and harmony. The figure of the Eternal, hastily sketched, presents the same style, the same grandeur, as that of the vision of Ezekiel: this circumstance might lead us to believe that the two paintings belong to the same period.

Perhaps a pupil of Raphael drew the left foot of the Virgin; but, were it his own work, we should not be offended at a slight imperfection in a master-piece otherwise so perfect.

Simplicity, modesty, correct and profound imagination, expression adapted to the subject, — such are, in a word, the merits of the composition; and to these eminent beauties are joined, in the highest degree, excellency of execution, brilliancy and harmony of color.

HOLY FAMILY.



HOLY FAMILY:

FINISHED BY GIULIO ROMANO.

[Size of the painting 4 × 5 feet; still on wood.]

THE genius which inspired Raphael in his religious subjects did not become the inheritance of his pupils. Giulio Romano himself, his beloved disciple, when he paints the Virgin and the Divine Child, or the other personages of the Gospel, does not entirely reproduce either the dignity or grace of his master.

Glowing with a fervor which he can with difficulty restrain, virile and grand, but sometimes too pronounced in his style, graceful doubtless, but impetuous and often exaggerated in action, this turbulent spirit with difficulty lends itself to the tranquillity which the portrayal of the birth and infancy of Jesus Christ demand. It is in the marches and triumphs of the heroes of romance, the loves or combats of mythological divinities, that the poetical boldness of his imagination and the vigor of his pencil are successfully displayed.



When he paints the Virgin, we find in him two conflicting masters. If he yields to his natural tendency, noble and dignified but robust and spirited, Mary assumes the form given to his Greek or Roman heroines: one would almost think he saw the courageous Clelia, or the Queen of Sheba bending at the knees of Solomon. If, on the contrary, he attempts to imitate Raphael, his fettered hand becomes timid: in losing its freedom, his style loses its grandeur; the profiles grow weak; the draperies, which elsewhere are seen floating with as much dignity as grace, are crowded into narrow folds, or heaped up in heavy rolls.

Vainly does this original painter attempt to acquire the ingenuousness Nature has denied him: he abjures his own characteristics, without being able to rise to the excessive simplicity of his model. It is the soul of Raphael, with this constrained style of Giulio Romano, which are presented to us in the picture submitted to our examination. The master and the pupil have evidently worked here. This co-operation, quite frequent in the compositions of the prince of the Roman school, is sometimes disguised by his spirited touches: here nothing is concealed. The genius of Raphael breathes through the features of the Virgin: he it is who has modelled the body of the Saviour seated on his mother's knees, and whom she is contemplating with so much love. Here are those manly and delicate contours, that bold and graceful motion, that energetic and smiling head, that look firm and caressing, which constantly characterize the image of the infant Jesus under the hand of Raphael. We still recognize this great master in the coloring of this animated face, in the gold of the hair, in the manly and blanched head of Joseph,



in the delicate foot of Mary. But this very perfection should guide our judgment in all the rest of the picture. We must recognize that St. John cannot be by the same hand. The work of a subject pencil, it presents nothing vigorous or great. The cramped contours of the Virgin's breast, the drapery clinging to the body, swelled out and heavy upon the knees, equally betray the pencil of the pupil. Perhaps Raphael, interrupted in his work, abandoned it: this appears most probable; for in other parts of the picture neither his touch nor his design is to be found. The composition might offer more than one subject for criticism. It was not until he was baptizing in the wilderness that St. John, seeing Christ appear, pronounced the words, "Behold the Lamb of God!" It was not until the Holy Family entered Egypt, that, according to a somewhat doubtful tradition, temples and altars were overturned at his appearance, and the Divine Child reposed upon the *débris* of idols. Now, nothing here leads us to suppose that the scene is laid in Egypt. But we must not be too severe in this respect towards even the best educated of the painters of the fifteenth and sixteenth centuries. Their errors have often been productive of great beauties. The altar upon which Joseph is leaning is painted in a most delicate manner. The picture seems to have been chosen to form the companion of "The "Pearl." It is less pure in design, less brilliant and delicate in color; yet, nevertheless, the genius of Raphael exercises its accustomed charm in all the portions belonging to that master. How great and inimitable is Raphael, since Giulio Romano himself falls so far behind him!

HOLY FAMILY, CALLED "THE PEARL."



HOLY FAMILY, CALLED "THE PEARL."

[Size of the painting 4 × 5 feet; still on wood.]

FORMERLY the property of the dukes of Mantua, this picture was comprised in the numerous collection of paintings which the unfortunate Charles I., king of England, purchased from Charles I. of Gonzaga, soon after driven from his kingdom. On the death of the king of England, Philip IV. of Spain, a no less intelligent amateur, and himself a painter, purchased it at the sale of the property of this prince. It is affirmed that at the first sight, struck with its beauty, Philip exclaimed, "This is my pearl!" From this is handed down to us the name, which, while serving to designate a precious monument of art, has become its most fitting praise. The saying by which Philip expressed the sentiment with which this charming picture inspired him gives indeed a correct idea of the kind of merit characterizing it, and the perfection distinguishing it. There is nothing



more finished, nothing more pure, among the works of Raphael. In it we behold combined all the truth, spirit, and delicacy belonging to this master. The scene is wholly of the graceful order. The little St. John, holding up as a kind of basket the shaggy skin which serves him as a garment, is offering fruits to the infant Jesus. Eager to receive them, Jesus, seated on his mother's knees, turns smiling towards her, as if to show her his joy. Mary, holding him with her right hand, places the other on the shoulder of St. Anne, and at the same time directs an affectionate look towards the young precursor. Anne, kneeling, one elbow resting on her daughter's lap, abandons herself to meditation while contemplating the two children. The cradle is in front of the Virgin, who places one foot on each side of it. In this intermingling of the group, Mary, closely united with all she holds most dear, expresses at the same time her affection for her son, her mother, and her cousin's child.

An ingenious pictorial arrangement thus becomes a means of expression, so much the more touching that it appears copied from nature itself. Beautiful, gentle, and pure, the Virgin already belongs as much to heaven as earth. Upon her modest face are expressed without confusion the different emotions by which she is inspired. She loves St. John; but her love is not that of a mother: there is mingled with it an idea of superiority and protection: holding her son with tender solicitude, she seems to say to the precursor, "Thou art not his equal."

The character which Raphael has usually given to the infant Jesus is one of the most poetical conceptions of this great painter. The type is that of the infant Hercules; but the extremities are





always more slender, the outlines more delicate. In the movement, as in the features, of this wonderful being, is seen a superabundance of strength, accompanied by ineffable grace. Such is the Divine Child, and his happiness seems to enhance his beauty. The pains Raphael took to give his design all the grandeur, his expression all the energy, of which he could form a conception, is shown in several alterations which the eye is surprised to discover, but which, however, it follows with eager curiosity, charmed in some degree to steal from talent the secret of its progress.

In spite of the perfection of his figure, St. John is far from possessing the beauty of the Saviour. The difference distinguishing the two children is the same in all the Holy Families of Raphael: the one always seems the son of a man, the other of a God. The costume of the Virgin presents the elegant simplicity which Raphael never forgets. The braids of her hair, and the veil falling in folds from her head, are arranged with equal dignity and grace.

The colors, though slightly dimmed by time, preserve an exquisite vigor, delicacy, and harmony. In these respects the Venetian schools have never surpassed him. The tints of the body of the infant Jesus are as brilliant as the outlines of the face are pure, the motion full of grace and life. The delicacy of the pencilling is something marvellous in a master, the grandeur of whose imagination might sometimes have distracted him from such minuteness of execution.

Amid deep shade, the bringing out of nature is to be admired. The landscape, adorned with figures, charms the eye by the accuracy of detail and the transparency of the distances; and even into the

depths of the ruined edifice where St. Joseph is seen, penetrates a gentle, silvery light. A master-piece of taste, this picture contains all kinds of perfection adapted to the subject; and the severest criticism can hardly detect in it a fault. The composition, the design, the color, present everywhere a merit little short of perfection.

THE MADONNA OF THE FISH.



THE MADONNA OF THE FISH.

La Vierge et Tobie.

[Size of painting $5\frac{10}{12} \times 7\frac{7}{12}$ feet; transferred from wood to canvas.]

THIS picture, in which are represented the Virgin, the infant Jesus, the angel Raphael, young Tobias, and Saint Jerome, and commonly called *la Madonna del Pesce*, or the Virgin "of the Fish," is one of the most celebrated, and indeed one of the most perfect, of the works of its painter. The dignity of the Virgin; the strength of the Divine Child; the expression of the joy and timidity of Tobias; the celestial beauty, the intense ardor, of the angel leading him; finally, the gravity characterizing Saint Jerome, — those features in which are manifested all the greatness of Raphael's genius, — strike and captivate all eyes. The coloring is to be admired as much for variety and firmness as for brilliancy. Every thing is true, every thing, in a word, is great, expressive, sublime, in this marvellous production. Nevertheless, the choice of the subject has not been exempt from criticism.

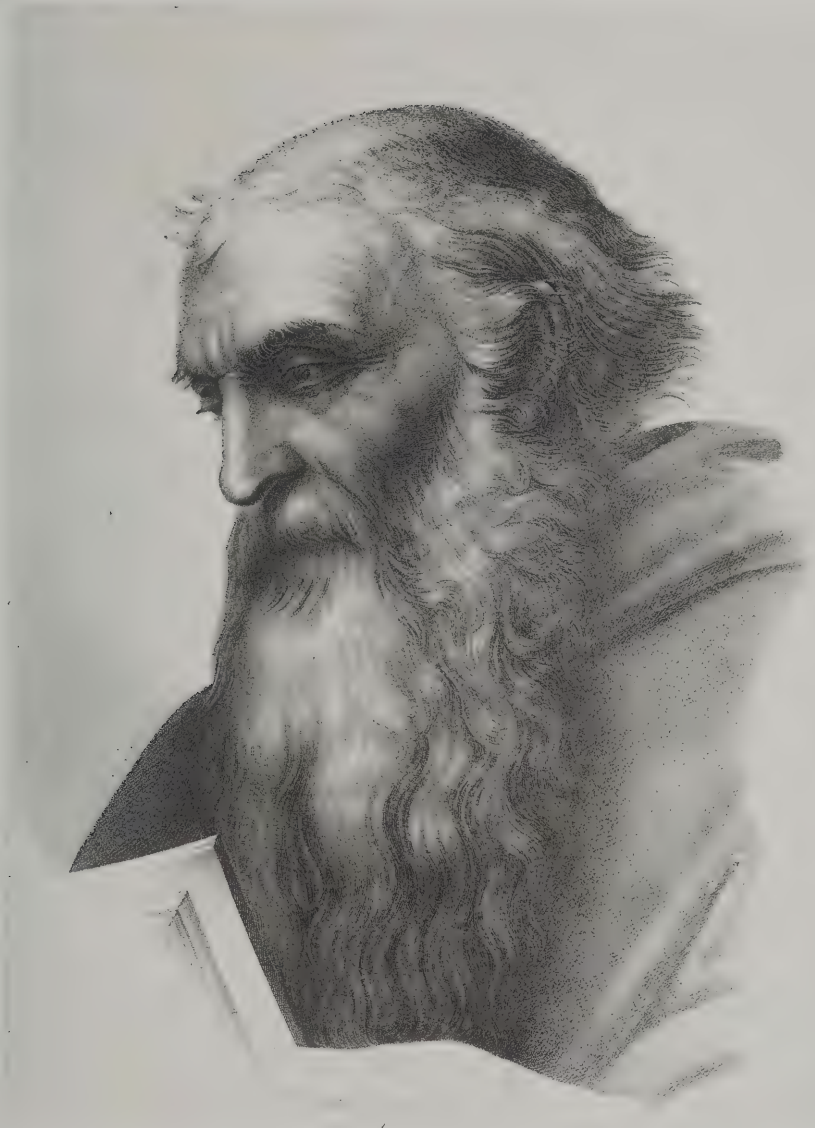




The bringing together of personages belonging to different times has been thought inconsistent; the action even has appeared doubtful: but the admiration which this work has not ceased to excite, in spite of such unfavorable judgment, is unquestionably one of the brightest eulogies which have honored Raphael. Some persons doubt whether the kneeling child, holding a fish suspended from his right arm, is the young Tobias; but Vasari says so expressly, and it is impossible to challenge such authentic testimony.

Others, surprised to see Saint Jerome near the Messiah, holding an open book, are persuaded that those by whom it was ordered asked to have all their patrons included in a single composition. The supposition is hardly admissible, since Raphael painted the picture for the Dominicans of Naples. But, if this fact were true, the action, for there is one, would still remain to be explained. An English gentleman, named Henry, has attempted to prove that Tobias and the angel Raphael are asking of the Virgin and her Son the cure of the blindness of the father of Tobias. His opinion has obtained supporters. To adopt it, however, it would be necessary, not only to pass by unnoticed the enormous anachronism by which the Old Testament would be thus confounded with the New, but also to forget the age of Tobias, here hardly more than twelve or fourteen years of age, and already a grown man at the time of his journey to Ragel. Besides, upon two occasions, according to the text of the Scripture, the angel, speaking in the name of God, promises Tobias the cure of his father. Consequently, he cannot be asking it of the Virgin. The Dominicans of Naples could not have acquiesced in a like error.





Let us consider the composition attentively, and perhaps we shall discover its true meaning. The scene is placed above the terrestrial globe: the hills and sea are disclosed upon a much lower level. Furthermore, the Virgin is seated upon a throne: she no longer inhabits the earth; she is reigning in heaven. Tobias appears to have no other feeling than an ardent desire to approach the Messiah: he is abashed, he blushes, at sight of him, and hardly dares raise his eyes towards his Master. Holding with his left hand the left hand of the timid child, the angel presents him to the mother and Son, and by the action of his right hand partially raises him towards the throne.

Mary only turns upon Tobias a stern and majestic look: never elsewhere has Raphael imprinted upon the features of the mother of God this haughtiness and austerity. Notwithstanding, the infant King extends one protecting hand to the pious Israelite and his conductor, while resting the other hand and arm in the book held by Saint Jerome. Let it be remembered, that, in the first centuries of the Church, the Book of Tobit, regarded only as a moral and religious history, was considered foreign to the foundations of the faith; let it be remembered that the fathers of the Council of Laodicea did not think otherwise; and that at the epoch when the Council of Trent finally placed this ancient monument among the number of canonical books, and adopted the version of Saint Jerome, some bishops and cardinals showed themselves still disposed to regard it as apocryphal, and preferred to the Vulgate the Hebrew or Greek texts; finally, let it be remembered, that, in spite of this opposition, Rome has constantly considered this book as one of the



supports of the faith, and that she has not ceased to give preference to the version of the Latin doctor: this it is, which, according to all appearance, forms the subject of this emblematical composition.

It is the canonicalness of the Book of Tobit which the painter wished to represent, and the version of Saint Jerome that he desired to extol. Tobias, led by a divine spirit, but still a child,—that is to say, before his admission among the sacred writers,—is presenting himself, trembling, to Jesus. Mary hesitates before recognizing his mission, just as a part of the Church long hesitated. The Messiah, on the contrary, receives with eagerness the inspired child, and takes possession of the prophetic book which manifests his own divinity.

Devoted to Rome like their master, and anticipating the decision of the Council of Trent, the disciples of St. Thomas, through this picture, retained the captive of Nineveh in the ranks of the prophets, and proclaimed the sanctity of the version. If we adopt this explanation, there are no more incongruities, no more anachronisms. The composition is grand, the expression correct, the coloring bold, firm, brilliant, and harmonious.

THE BEARING OF THE CROSS.



THE BEARING OF THE CROSS.

Lo Spasimo.

[Size of painting 8 × 11½ feet; transferred from wood to canvas.]

THIS picture was painted for a church connected with the convent in Palermo, which was consecrated under the title of "Santa Maria della Spasimo."

It was natural, under these circumstances, that Raphael should depict the pathetic scene of the bearing of the cross, the agony of Christ, the grief of his relatives, the utter prostration, or *spasm*, of his mother. The pencil which three years later showed the God-man on Tabor, surrounded by all his glory, wished to represent him here at the last extreme of his human weakness, humiliated, suffering, "sorrowful at the approach of death," but always winning by the expression of his goodness, and preserving in that state of abasement a character of grandeur through which is shown his divine essence. The procession of the crucifixion has just gone out from one of the gates of Jerusalem,





which is seen higher up on the right. The Roman commander, a Jewish magistrate, and a few guards, are still near the walls of the city. In front of Christ are the executioners; opposite them the Virgin, St. John, and the holy women. The road turns, in order to disclose to view Mount Calvary. The thieves and the crowd of people are seen in the distance upon the heights.

Succumbing beneath the weight of the cross, the Saviour has fallen upon both knees on the hillock where his family are awaiting him. This incident, while exciting different emotions in the souls of those present, gives room for the development of the different characters, and determines the general action. At the command of the Roman officer, Simon the Cyrenian raises the cross, and seems to feel honored by this pious service. One of the executioners, who is leading the victim by a rope bound round his waist, turns towards him brutally, irritated by this unexpected resistance. At the moment when, with a terrible smile, another, weighing down the cross with his arm, is about to strike the Saviour, he is stopped by the Cyrenian, who seems to reproach him for this act of barbarity; and one would say that a third, in his stupid ferocity, is asking from the commander some sanguinary order.

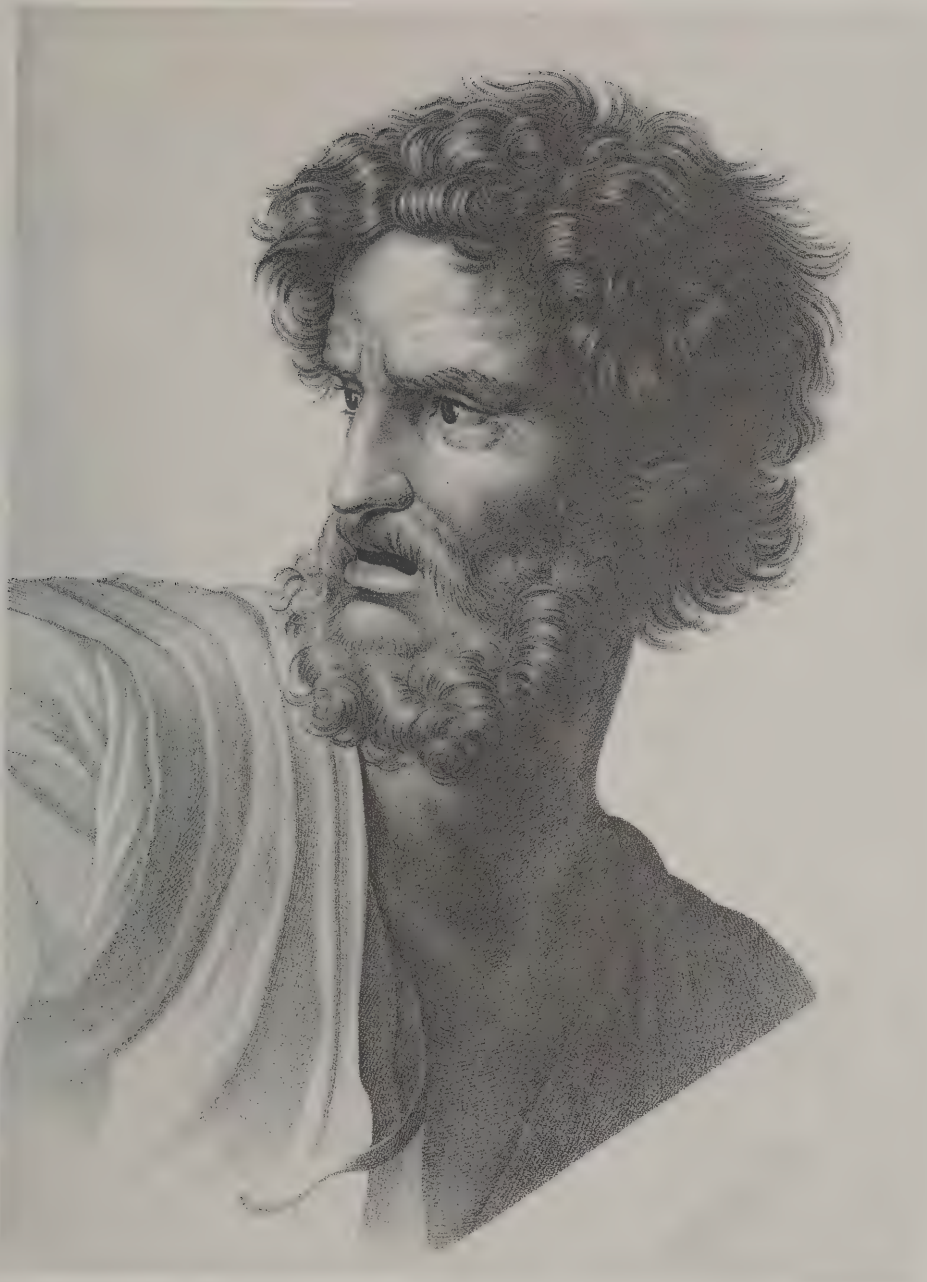
To this scene is opposed the touching spectacle presented by the group of holy women. Kneeling and faltering, the Virgin stretches both arms towards her Son. Already the condition of *spasm* into which she is ready to fall shows itself in the weakness of her hands, as well as upon her face bathed in tears. Divided between two objects of affection, the Magdalen anxiously supports the Virgin, while, fixing upon Jesus eyes where shine love and sor-





row, she eagerly listens to his words. Simple and sensitive, the youngest of the Marys weeps, shocked at the inhumanity of the executioners. St. John, weeping, bows down his head. Struck by the prostration of the Virgin, Salome hastens to console this beloved object, and raises her veils as if to help her to breathe. Thus, while compelling us to admire the grandeur of style, the grace of the attitudes, the variety of treatment, this beautiful group presents to us all the different shades of grief which can be found in a situation so touching. The centre of interest, Jesus, although having fallen beneath his burden, is also the central point of the arrangement of the picture. Supporting himself by one hand on the rock where he has fallen, and with the other holding the cross, he directs towards his mother a look, the ineffable expression of which surpasses any thing which the imagination can conceive. Such is the effect of the nobleness of the outlines, such the inconceivable magic of the color, that in the glow of this divine regard are depicted, at the same time, the affection of the son, the anguish of the man, the benignity of the Saviour, and the majesty of the God. "Weep not for me," Jesus seems to say to Mary; "weep for Jerusalem." Tears are mingled with the fire which gleams from his blue eyes. The blood, streaming over his face, heightens its august beauty. The dignity of his brow, the wholly divine grace of his lips, the waves of his hair, even the arrangement of a slight beard evenly parted, harmonize with the character of his eyes. The quiet expression of the hands corresponds to the divinity of the head, and the simple style of the drapery to the grandeur of the outlines of the body. More brilliant and softer colors, a more refined and delicate touch,





distinguish this celestial victim from all the mortals who surround him. It is a God about to die. Through an admirable gradation, each of the persons present possesses features more or less noble, according as relationship or affection bring them near to Jesus. Grave and adorable, by her dignity as much as by her grief, the Virgin shows herself to be his mother. Among the Syrians by whom he is surrounded, Simon shines with a beauty which we might fancy borrowed from the Greek; and by this artifice, while satisfying the sentiment gratified at seeing the outward form of a virtuous man made beautiful, the artist has established a mean between the majesty of Christ and the ferocious aspect of his executioners. By their truth, freedom, vigor, and brilliancy, the colors contribute to the force of the pathetic expression; and a few inequalities in the work of the pencil, or even some slight negligence in the design, do not at all injure the general effect. In all Raphael's works, the soul of the great painter speaks to our soul; his naturalness touches, his grace charms us, his grandeur astonishes and captivates us: but we here most highly admire the fervor which this marvellous genius exhibits in depicting ardent affections. Grandeur of imagination, unity of scene, the striking portrayal of life, the features of beauty, the expression of grief, in short, every sort of power most adapted to produce a profound impression, are combined in this sublime painting.

The more the spectator contemplates it, the more his emotion increases; and he does not leave it without preserving it in ineffaceable remembrance.

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